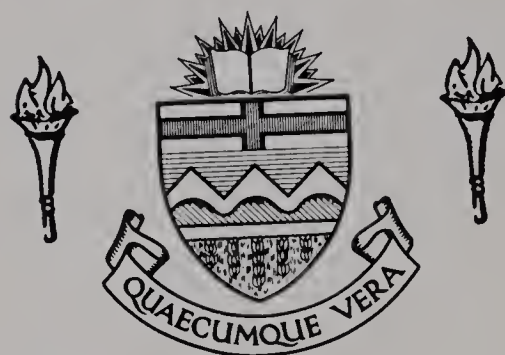


# For Reference

NOT TO BE TAKEN FROM THIS ROOM

Ex LIBRIS  
UNIVERSITATIS  
ALBERTAEENSIS



50-15









THE UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR: ALLAN BELL

TITLE OF THESIS: FIVE RITUALS FOR WOODWIND QUINTET AND  
TWO PERCUSSIONISTS

DEGREE FOR WHICH THESIS WAS PRESENTED: MASTER OF MUSIC

YEAR THIS DEGREE GRANTED: 1980

Permission is hereby granted to the UNIVERSITY  
OF ALBERTA LIBRARY to reproduce single copies of this  
these and to lend or sell such copies for private,  
scholarly, or scientific purposes only.

The author reserves other publication rights,  
and neither the thesis nor extensive extracts from  
it may be printed or otherwise reproduced without the  
author's written permission.



THE UNIVERSITY OF ALBERTA

FIVE RITUALS

FOR WOODWIND QUINTET AND TWO PERCUSSIONISTS

by



ALLAN BELL

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF MUSIC

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

SPRING, 1980



THE UNIVERSITY OF ALBERTA  
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Five Rituals for Woodwind Quintet and Two Percussionists" submitted by Allan Bell in partial fulfillment of the requirements for the degree of Master of Music.



## ABSTRACT

Five Rituals for woodwind quintet and two percussionists is a five movement work with the total duration of circa twenty-two minutes and forty-five seconds. It is music which is intended for the celebration of man's encounter with the known and the unknowable.

The first movement, "macrocosmos," has an aggressive character and a rapid tempo; "solitude," the second movement, has an introspective character and a slow tempo; the third movement, "vulnerability & communion," begins with a violent character and a fast tempo and ends with a lyric character and a slow tempo; "awakening," the fourth movement, has an introspective character and a slow tempo; and the last movement, "microcosmos," has a dynamic character and a rapid tempo.

An analysis of the formal structure and the pitch organisation is included.



## TABLE OF CONTENTS

Abstract	iv
Introduction	vi
Formal Structure	viii
Prelude	viii
<u>Five Rituals</u> : Inter-movement Form	ix
1. macrocosmos	x
2. solitude	xiii
3. vulnerability & communion	xiii
4. awakening	xv
5. microcosmos	xvii
Pitch Organisation	xix
<u>Five Rituals</u>	1
Instrumentation and Duration	2
1. macrocosmos	3
2. solitude	17
3. vulnerability & communion	20
4. awakening	27
5. microcosmos	31
Percussion Layout	42



## Introduction

As the title suggests, Five Rituals is music which is intended for the celebration of man's encounter with the known and the unknowable. It is a five movement work which is scored for woodwind quintet and two percussionists, and it has the total duration of circa twenty-two minutes and forty-five seconds.

With respect to the instrumentation of the piece, the standard woodwind quintet (flute, oboe, clarinet, horn, and bassoon) is supplemented by the following doublings: flute and alto flute; oboe and cor anglais; and clarinet and bass clarinet. As well, each of the percussionists performs on a large battery of instruments. The first percussionist makes use of the following instruments: suspended cymbals, tam-tam, temple blocks, piccolo and ordinary wood blocks, slit drum, crystal wine glâsses, glass chimes, bongos, snare drum, tenor drums, bass drum, boobams, crotales, vibraphone, and metal sheet. The second percussionist makes use of the following instruments: suspended cymbals, gongs, wood-plate drums, log drum, plastic mixing bowls, tom-toms, bass drum, timpani, glockenspiel, marimba, lujon, tubular bells, and vibraphone. Both players share the same bass drum and vibraphone.

The analysis which introduces the work will not be addressed to the poetics behind the music. It will be restricted to an investigation of the elements which make the piece a unified musical experience. These elements are the



formal structures and the pitch organisation. An investigation of the former will elucidate relationships within the music and penetrate the elements which render the structure audible. As for the latter, the analysis will reveal the germinal intervallic materials and will demonstrate the flexibility and unifying capacity of the vocabulary.

Following the analysis will be the score itself. There the listener will encounter music which will explore both the standard and the more extended resources of the instruments. As well, the writing creates opportunities for the ensemble to explore music-making within both metric and improvisatory passages. However, all of the choices have been made for the purpose of expressing the emotional and spiritual content of an encounter with the process of life. It is ultimately to that issue that the listener and performer must address himself if an understanding of the piece is to be complete.



## Formal Structure

### Prelude

The analysis of the formal structure of Five Rituals will consist of a breakdown of the structural relationships within each of the movements preceeded by a discussion of the relationship that each movement has with the whole. Each intra-movement investigation will contain a formal schematic diagram which relates sections to measures within the score and, as well, a series of remarks about the salient structural features of the movement.

In order to facilitate a cogent discussion of these features with easy reference to the score, the following conventions will be used within the analysis:

- (a) Upper and lower case letters will indicate respectively the large sections and periods within those sections. Any time that a section bears a primary relationship to a previous section but has undergone some variation, superscript Arabic numerals will be used. A superscript "x" indicates that a shortened version of the material has been used. Sections which are developments of previous material will include letters in parenthesis which indicate the derivation of the material.
- (b) Measures within the movements will be indicated through reference to the rehearsal numbers found within the score. Numbers which occur before



the colon refer to the rehearsal number and those which occur after refer to the measure. Measures found before rehearsal number 1 will be referred to through the use of the number "0." Hence, the first measure of each movement will be referred to as 0:1. The numbering of measures within each rehearsal section begins with the number "1"; therefore, 7:1 refers to the first measure of rehearsal section 7 and 7:3 to the third measure of that same section. Movements 2 and 4 have a rehearsal number for each "measure" and are referred to accordingly.

- (c) The numbers in the right hand column indicate the number of measures involved in each of the sections.

The unifying element of the entire piece is the motivic and harmonic material shared by all of the movements. Since this will be dealt with in a separate section, the discussion of the formal structure of Five Rituals will restrict itself to an investigation of the sectional and periodic demarcations, how they are achieved, and how their relationships generate the structure of the whole.

#### Five Rituals: Inter-movement Form

A brief outline of the formal features of the five movements will reveal the basic structure of the entire piece. If form, character, and tempo are used as determining factors, the following scheme arises:



- 1: Five part arch form ( $ABCB^1A^1$ ), aggressive character, rapid tempo
- 2: Sectional fantasia, introspective character, slow tempo
- 3: Bipartite form, polarity in character between violence and lyricism, fast tempo in A section and slow tempo in B section
- 4: Sectional fantasia, introspective character, slow tempo
- 5: Rondo form (ABACABA), dynamic character, rapid tempo

The first and the fifth movements are closely related with respect to character and tempo. As well, the rondo form of the last movement has the arch form principle of the first movement with the additional interpolations of the A section. With respect to their form, character, and tempo, the second and fourth movements also bear a primary relationship to one another. From this outline it can be seen that the entire piece has the five part arch form ( $ABCB^1A^1$ ). Hence the formal structure of the first movement is the same formal principle by which the whole piece is organised.

#### 1. macrocosmos

The following is the structural scheme of the first movement:



A	0:1 - 7:9	75
a	0:1 - 2:7	22
b	3:1 - 3:13	13
a <sup>x</sup>	4:1 - 4:5	5
b <sup>1</sup>	5:1 - 5:13	13
a	6:1 - 7:9	22
B	8:1 - 9:11	19
a	8:1 - 8:8	8
a <sup>1</sup>	9:1 - 9:11	11
C	10:1 - 14:12	38
a	10:1 - 11:7	14
b	12:1 - 12:5	5
a <sup>1</sup>	13:1 - 14:12	19
B <sup>1</sup>	15:1 - 16:11	19
a	15:1 - 15:8	8
a <sup>1</sup>	16:1 - 16:11	11
A <sup>1</sup>	17:1 - 26:7	91
a	17:1 - 18:9	21
b	19:1 - 19:13	13
a <sup>x</sup>	20:1 - 20:5	5
c	21:1 - 24:12	32
Ba	21:1 - 21:7	7
Cb	22:1 - 22:7	7
Ba	23:1 - 23:6	6
Ca	24:1 - 24:12	12
a	25:1 - 26:7	20
Coda	27:1 - 27:8	8



The first movement is a five part arch form (ABCB<sup>1</sup>A<sup>1</sup>) which ends with a short coda. Each of the sections exhibits a different internal structure: the A section has a five part arch form; the B section has the form of a period followed by a slight variation; and the C section has ternary (aba) form. The internal structure of A<sup>1</sup> has been altered from A in that Ab<sup>1</sup> has been replaced by a section (A<sup>1</sup>c) which recapitulates material from sections B and C. This formal modification allows the A<sup>1</sup> section to act as a culminative perorariion for the movement.

Since the tempo remains constant, sectional demarcations are achieved through changes in texture and metre. With regard to texture, the scheme of the movement is as follows: Aa is a tutti passage, Ab is a wind solo accompanied by the percussion, Ba is a duo which culminates in a tutti, Ca is a solo line with harmonic and rhythmic amplification, and Cb is an accompanied percussion solo. The rest of the sections (those with superscripts) are variations upon this basic, albeit simplified, textural scheme. The clarity of sectional demarcation is also established through the use of a different metric organisation for each main section. The use of duple, triple and quintuple metres reflects the movement's preoccupation with the number "5" in that the sum of the first two, without considering the unit of pulse, equals the third. Section C, the formal fulcrum of the movement, is in five-eight time which is the halfway mark between two-four and three-four when the unit of pulse is



taken into consideration.

## 2. solitude

The second movement, a sectional fantasia, has the following formal scheme:

Section 1	0 - 6
Section 2	7 - 13
Section 3	14 - 17
Section 4	18 - 22
Section 5	23 - 33

The factor which determines the structural demarcations within this movement is timbre. Section 1 is characterised by the use of percussion timbre only, section 2 by the introduction of breathy, unpitched sounds in the woodwinds, section 3 by the introduction of primitive and pitched lines in the woodwinds, section 4 by the reintroduction of the breathy woodwind sounds, and section 5 by the reintroduction of the percussion sonority from the beginning of the movement. The quarter tone inflections found in the woodwinds do not have a structural relationship with any of the other movements and have been chosen for the evocative character of the expression which they give to the melodic line.

## 3. vulnerability & communion

The formal scheme of the bipartite third movement is as follows:



A	0:1 - 6:9	54
a	0:1 - 2:11	23
a <sup>1</sup>	3:1 - 4:8	16
b	5:1 - 6:9	15
B	7:1 - 13:7	45
Coda (ab)	14:1 - 14:6	6

The first section of this movement is designed to express a maximum amount of violence to the listener. Aa and Aa<sup>1</sup> are both broad crescendi which exploit the percussion section and the shrill and raucous sonorities available from the quintet. The climax of Aa, the first crescendo, occurs when the quintet sounds a "g" in three octaves. The beginning of Aa<sup>1</sup> is indicated by the return of the timpani thumb-glissando which opened the movement. The second and louder climax of the section, at the end of Aa<sup>1</sup>, is followed by a single "d" in the oboe. This same pitch, as it undergoes a timbric transformation when it is passed around the instruments of the quintet, acts as a transition (Ab) to the B section. Hence it can be seen that timbre, dynamic, and the use of a single pitch are the factors which delineate structure in the opening section.

The B section involves the use of an imitative, contrapuntal texture. Although it is continuous in its motion, this section can be divided with regard to the number of musical lines which are present. The texture is as follows: two-part (7:1-6), three-part (8:1-6), four-part (9:1-6), five-part (10:1-6), three-part (11:1-6), four-part (12:1-8), and



two-part (13:1-7). The climax of the section occurs where the texture is most dense (10:1-6). The approach to the climax is achieved by the cumulative addition of contrapuntal lines, whereas the peroration involves the subtraction of two lines, the addition of one line and the subtraction again of two lines. The manipulation of texture is therefore the determining factor in the shaping of this B section.

The apparently extreme dissimilarity of A and B is reconciled in the Coda through the use of the timbric transformation found in Ab and the chordal elements ( the result of contrapuntal activity) from the end of B (13:5-7).

#### 4. awakening

Although the fourth movement is heard as an unified whole, it will be divided into two simultaneously sounding formal schemes for the purpose of analysis. The percussion material has the form of a slow, upwardly rising melodic line which consists of three elements: single repeated pitches, chords, and arabesque figures resulting in chords. On the other hand, the quintet material involves the use of the following five elements:

- a: alto flute pitch bend
- b: woodwind multiphonics
- c: single melodic line
- d: timbric variations upon pitch
- e: melodic line in fifths



Bearing in mind that the two schematic diagrams indicate material which is heard simultaneously, the following is the formal scheme of the fourth movement:

Percussion material

Section 1	0 - 9
Section 2	10 - 18
Section 3	19 - 22
Section 4	23 - 26

Quintet material

a	0 - 3
b	4
c	5
d	6
e	8
$b^1+c^1$	13 - 14
$e^1$	15
$c^2$	16
$d^1$	17
$c^3$	19 - 20
$e^2$	21
a	22 - 23
$a+b^2$	24

Within the percussion material, the formal structure is delineated through the introduction of a different instrument which continues the upward thrust of the line. The structure of the quintet material is achieved through the successive introduction of five recognisably different



musical elements which are reordered and developed while maintaining their timbric or melodic identity. As with the second movement, timbre is the fundamental factor determining structure within the fourth movement.

## 5. microcosmos

The final movement is a rondo which has the following formal scheme:

A	0:1 - 1:6	10
a	0:1 - 0:4	4
b	1:1 - 1:6	6
B	2:1 - 4:5	16
A <sup>1</sup>	5:1 - 6:8	12
a	5:1 - 5:4	4
b	6:1 - 6:8	8
C	7:1 - 9:7	20
a	7:1 - 7:10	10
b (Ax)	8:1 - 8:3	3
a <sup>1</sup>	9:1 - 9:7	7
A <sup>2</sup>	10:1 - 12:7	17
a	10:1 - 10:4	4
a <sup>1</sup>	11:1 - 11:6	6
b	12:1 - 12:7	7
B <sup>1</sup>	13:1 - 15:6	16
A <sup>3</sup>	16:1 - 17:7	11
a	16:1 - 16:4	4
b	17:1 - 17:7	7



Coda	18:1 - 23:4	32
a(A <sup>2</sup> a <sup>1</sup> )	18:1 - 18:6	6
b(Aa)	19:1 - 19:3	3
c(B)	20:1 - 20:6	6
d(Ca)	21:1 - 21:8	8
e(ABC)	22:1 - 23:4	9

The rondo theme (A) is in two parts. It opens with a frenetic mass of sound, in constant sixteenth-note motion, which is treated antiphonally between the quintet and the percussionists. The second part of the theme is played only by the quintet. In this case, a melodic line surfaces above the mass of sound through the accentuation and octave reinforcement of the pitches involved in the melody. With each entry of the rondo theme, the instruments used by the percussionists are changed creating a new sonority for the antiphonal first section. The quintet part is modified by extending the melodic line of the second part of the theme.

Episodes B and C bear a primary relationship to one another. The material in C is a development of the rhythmic motives found in B. As well, B features melodic material in the woodwinds accompanied by the percussion whereas C features melodic material in the percussion accompanied by the woodwinds. In both cases the accompaniments are characterised by constant sixteenth-note rhythmic patterns.

The Coda recapitulates material from the rest of the movement (a and b) and further develops earlier material (mini-fugato of c, new accompaniment found in d). This



provides a culmination for the movement, and because of the length of the Coda with respect to the rest of the movement, a culmination for the entire piece.

Although the entire movement is a moto perpetuo and the sections move smoothly from one to the next, the formal divisions are audible. This is because of the distinctive character of each of the sections.

### Pitch Organisation

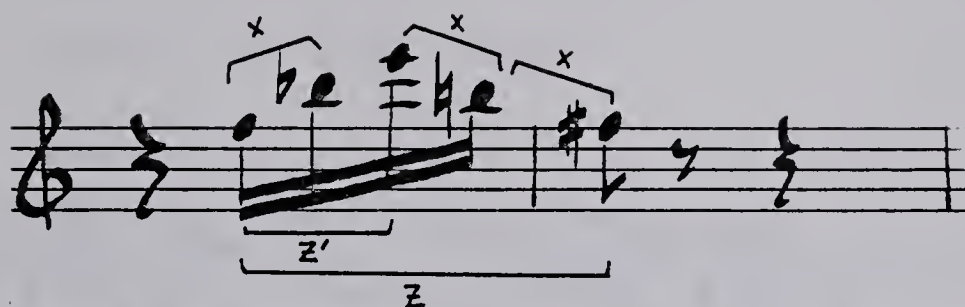
Five Rituals makes use of an harmonic and melodic vocabulary which is based upon the intervals of the minor second and the perfect fourth and their inversions, the major seventh and the perfect fifth. Each movement, and the melodic and harmonic materials therein, functions as a development of these germinal intervals.

A series of examples chosen from the score will demonstrate the means through which the germinal intervals are transformed into motives and therefore into manipulatable musical materials. The following system will be used to refer to the intervals that are found in the examples:

x:	perfect fourth
z:	minor second
x <sup>1</sup> :	perfect fifth
z <sup>1</sup> :	major seventh



Ex. 1, Mov't 1 0:1-2



Ex. 2, Mov't 1, 1:6-7



Ex. 3, Mov't 1, 8:1-2

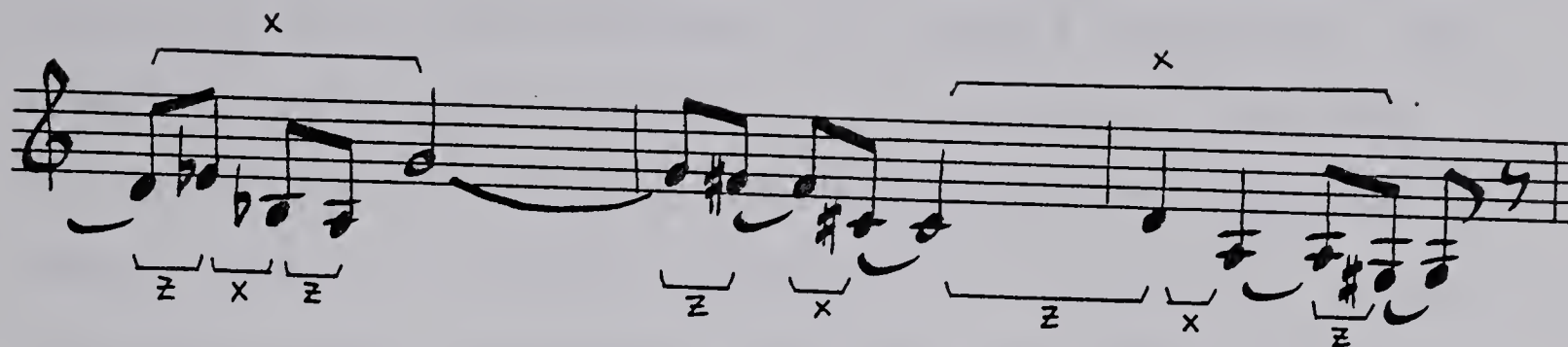


Ex. 4, Mov't 1, 10:1-2

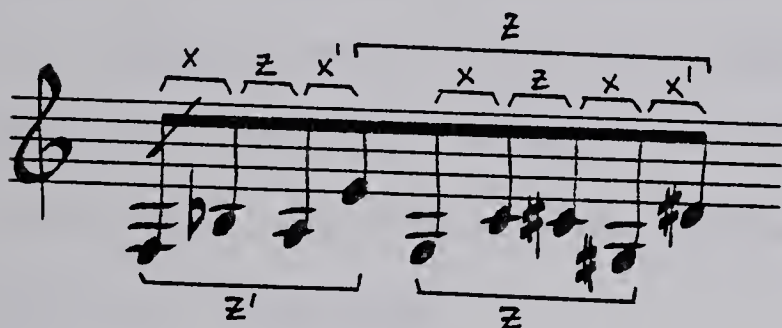




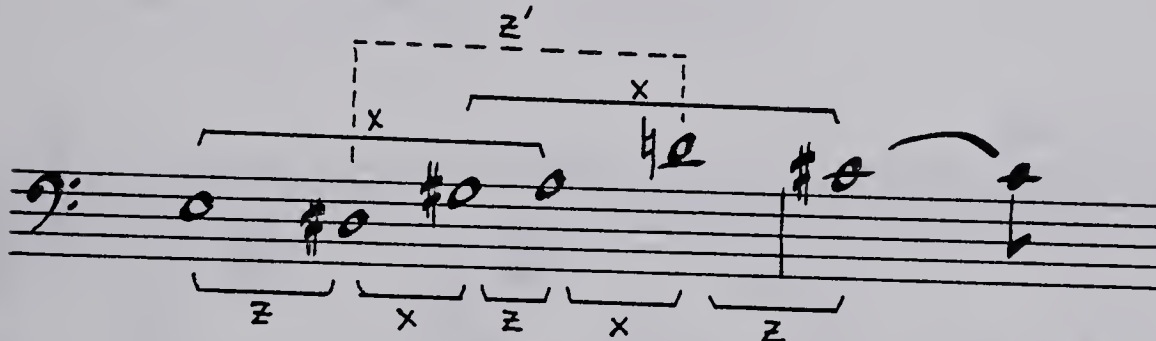
Ex. 5, Mov't 3, 7:1-3



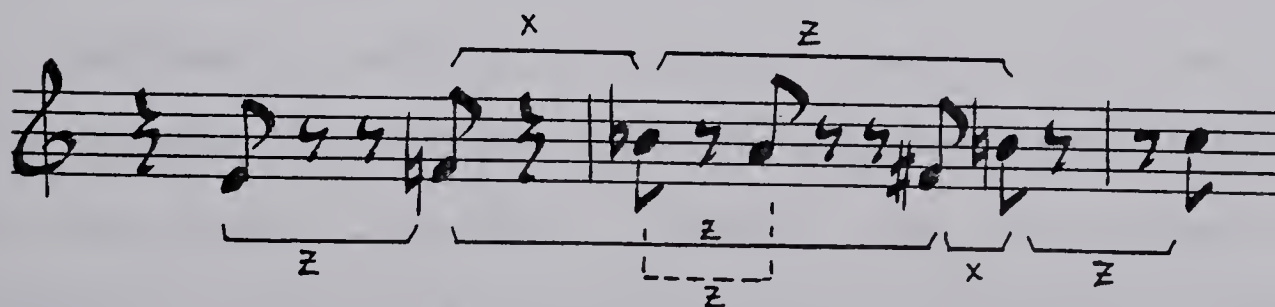
Ex. 6, Mov't 4, 3



Ex. 7, Mov't 4, 5



Ex. 8, Mov't 5, 1:1-3

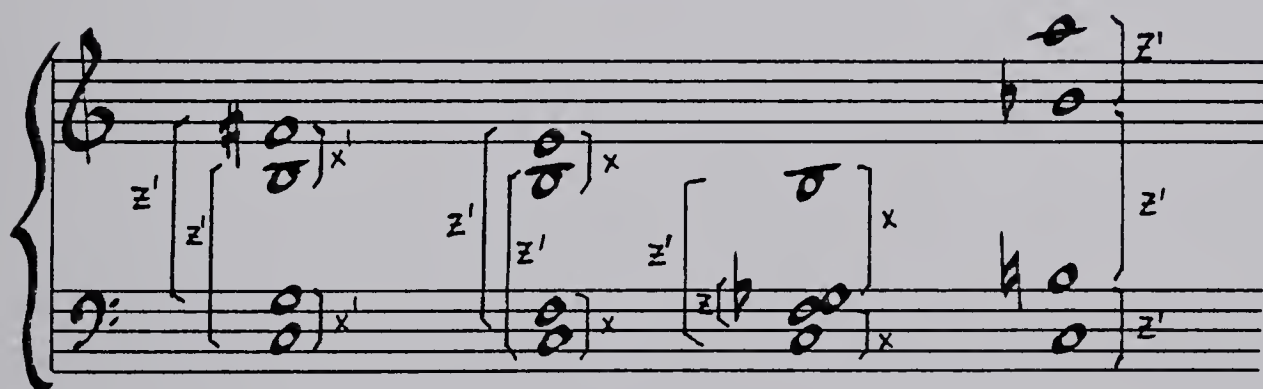




As well as the germinal intervals, other intervals occur within the musical fabric as a result of the various levels of interaction between the germinal intervals. For example: the tritone "b-flat" to "e" in Ex. 1, the major second "e" to "d" in Ex. 3, the minor third "a" down to "f-sharp" in Ex. 4, the minor seventh "a" to "g" in Ex. 5, and the major sixth "e" down to "g" in Ex. 6. These are all intervals which occur because of the flexible means through which the germinal intervals are manipulated.

Harmonically, the piece makes consistent use of sonorities which are created through the superimposition of the germinal intervals. The following chords form the basis of the harmonic language:

Ex. 9 Harmonic vocabulary



These basic chords, which are arranged from left to right in increasing levels of relative tension, can be transposed and revoiced depending upon the voice-leading considerations of the passage involved. As well, the chords may be expanded to five or more voices by the addition of any of the



germinal intervals. They may also be contracted by the reverse process. In every case, the choice of chords is dependent upon the intensity of the sonority required by the musical passage.

The vocabulary is flexible in that it can generate large numbers of melodic possibilities and harmonic structures that have varying degrees of inherent acoustical tension. It is also the primary unifying element of the piece because it provides an aural framework of recurring intervals which ground the music in an audible intelligibility.



## FIVE RITUALS

For Woodwind Quintet

For the celebration of

1. macrocosmos
2. solitude
3. vulnerability & communion
4. awakening
5. microcosmos



# FIVE RITUALS

## Instrumentation

flute (& alto flute)

oboe (& cor anglais)

clarinet in b flat (& bass clarinet)

horn

bassoon

percussion 1: 3 suspended cymbals, tam tam, temple blocks, piccolo & 3 wood blocks, slit drum, 2 crystal wine glasses, glass chimes, bongos, snare & 2 tenor drums, bass drum, boobams, crotales, vibraphone, xylophone, metal sheet

percussion 2: 3 suspended cymbals, 3 gongs, 3 wood plate drums, 4 plastic mixing bowls, 4 tom-toms, bass drum, timpani, glockenspiel, marimba, lujon, tubular bells, vibraphone

## Duration

1 4:00

2 4:30

3 4:30

4 4:45

5 5:00

Total: 22:45

## Score in C



1 macrocosmos

xylophone

Percussion 1

4 tamtams

Percussion 2

Timpani sticks

2/4

Aggressively

♩ = 144

Flute

Oboe

Clarinet

Horn

Bassoon

*f*

*staccato*

*cresc.*

Handwritten musical score for "The Rose Tree". The score is written on five systems of staves. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The second system consists of two staves: the top staff has a treble clef and the bottom staff has a bass clef. The third system consists of three staves: the top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The fourth system consists of four staves: the top three staves have treble clefs and the bottom staff has a bass clef. The fifth system consists of a single staff with a bass clef. The music is written in a style that is both musical and decorative, with many slurs, ties, and dynamic markings. The lyrics "The Rose Tree" are written below the staves. The score is marked with "mp" (mezzo-piano) and "mf" (mezzo-forte) dynamics. There is a "1" in a box above the second staff. The word "and" is written above the fourth staff. The word "espress" is written above the fifth staff.

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, with the first two staves for the vocal melody and the remaining eight staves for piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time, with a tempo marking of "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "cresc" (crescendo) and "ff" (fortissimo). The lyrics "The Rose Tree" are written below the piano accompaniment staves.







Handwritten musical score, first system. The system is divided into two measures, labeled 4 and 5. The notation includes treble and bass staves with various musical notes, rests, and dynamic markings. The key signature is one sharp (F#).

Measure 4 (left):

- Treble staff: Starts with a half note F#4, followed by a quarter note G#4, a half note A4, and a quarter note B4. The measure ends with a half note C5.
- Bass staff: Starts with a half note F#2, followed by a quarter note G#2, a half note A2, and a quarter note B2. The measure ends with a half note C3.

Measure 5 (right):

- Treble staff: Starts with a half note F#4, followed by a quarter note G#4, a half note A4, and a quarter note B4. The measure ends with a half note C5.
- Bass staff: Starts with a half note F#2, followed by a quarter note G#2, a half note A2, and a quarter note B2. The measure ends with a half note C3.

Dynamic markings: *mf* (mezzo-forte) and *espress.* (espressivo).

Handwritten musical score, second system. The system is divided into two measures. The notation includes treble and bass staves with various musical notes, rests, and dynamic markings. The key signature is one sharp (F#).

Measure 6 (left):

- Treble staff: Starts with a half note F#4, followed by a quarter note G#4, a half note A4, and a quarter note B4. The measure ends with a half note C5.
- Bass staff: Starts with a half note F#2, followed by a quarter note G#2, a half note A2, and a quarter note B2. The measure ends with a half note C3.

Measure 7 (right):

- Treble staff: Starts with a half note F#4, followed by a quarter note G#4, a half note A4, and a quarter note B4. The measure ends with a half note C5.
- Bass staff: Starts with a half note F#2, followed by a quarter note G#2, a half note A2, and a quarter note B2. The measure ends with a half note C3.

Dynamic markings: *cresc.* (crescendo), *mf* (mezzo-forte), and *espress.* (espressivo).

Handwritten musical score, third system. The system is divided into two measures. The notation includes treble and bass staves with various musical notes, rests, and dynamic markings. The key signature is one sharp (F#).

Measure 8 (left):

- Treble staff: Starts with a half note F#4, followed by a quarter note G#4, a half note A4, and a quarter note B4. The measure ends with a half note C5.
- Bass staff: Starts with a half note F#2, followed by a quarter note G#2, a half note A2, and a quarter note B2. The measure ends with a half note C3.

Measure 9 (right):

- Treble staff: Starts with a half note F#4, followed by a quarter note G#4, a half note A4, and a quarter note B4. The measure ends with a half note C5.
- Bass staff: Starts with a half note F#2, followed by a quarter note G#2, a half note A2, and a quarter note B2. The measure ends with a half note C3.

Dynamic markings: *cresc. sempre* (crescendo sempre).



Xylophone

Handwritten musical score for Xylophone, measures 1-6. The score is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked *f* (forte). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A box containing the number 6 is located at the beginning of the second system.

Handwritten musical score for Xylophone, measures 7-12. The score is written on a grand staff. The key signature has one sharp (F#). The tempo is marked *f* (forte). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A box containing the number 7 is located at the beginning of the second system. The score includes dynamic markings such as *mf* (mezzo-forte) and *espress* (espressivo).

Handwritten musical score for Xylophone, measures 13-18. The score is written on a grand staff. The key signature has one sharp (F#). The tempo is marked *f* (forte). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A box containing the number 7 is located at the beginning of the second system. The score includes dynamic markings such as *mf* (mezzo-forte) and *espress* (espressivo).



Timpani

mf

mb

f

8/4

snare off, rubber mallets

mf

poco a poco cresc

cresc

poco a poco cresc

cresc

cresc

9

mf

poco a poco cresc

cresc

cresc

cresc

poco a poco cresc



Sus cym  $\text{choke}$

*cresc* *ff*

10 5 8

*cresc* *ff* *mf solo*

Boobams

3 Sus cym *mf* *f* *choke*

*mf* *f* *Damp*

11

*mf* *mf* *solo*

Temple blacks

*mf* *f* *Boobams*

*mf* *f* *Timpani* *glass*

12



Temple blocks *deco & poco cresc* *Sus cym* *choke*

Boobams

*mf*

*mf solo*

*mp* *fp* *f* *mf*

Boobams *Sus cym* *choke* *choke* *choke*

*mf*

*mf solo*

*mf solo*

14

Boobams

*mf* *f*



choke

15  $\frac{3}{4}$

Handwritten musical score for measures 14 and 15. Measure 14 is in 3/4 time. The score includes a vocal line with a 'choke' instruction and a piano accompaniment. Measure 15 continues the piano accompaniment with a '3/4' time signature change. Dynamics include *f*, *mf*, and *cresc*.

Rubber mallets, snares off

Bongos  
Snare drum  
Marimba

16

Handwritten musical score for measures 16 and 17. Measure 16 includes percussion parts for Bongos, Snare drum, and Marimba, with the instruction 'Rubber mallets, snares off'. The piano accompaniment continues. Measure 17 continues the piano accompaniment. Dynamics include *mf*, *f*, and *cresc*.

Handwritten musical score for measures 18 through 21. The score features a piano accompaniment with multiple staves. Dynamics include *cresc* and *f*.

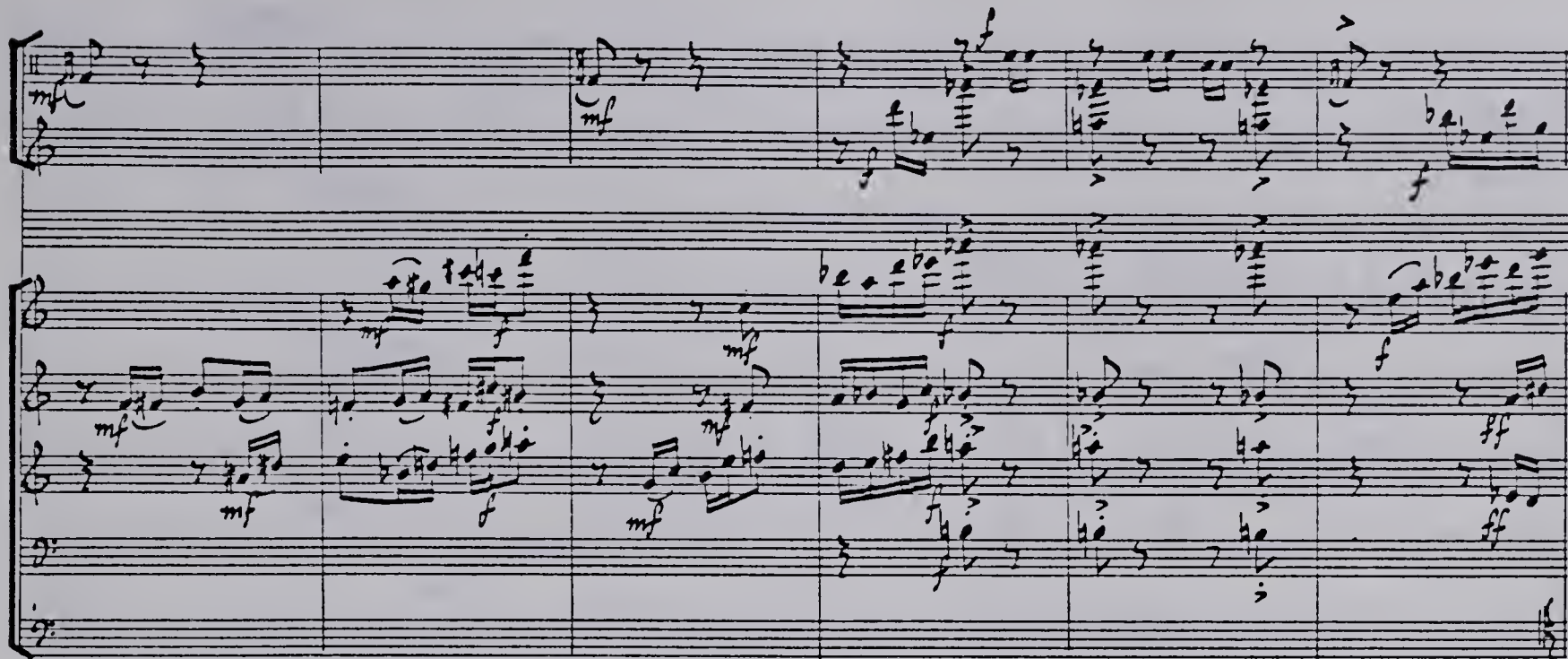


Handwritten musical score, measures 15-17. The score is written on five staves. Measure 15 begins with a *mf* dynamic. Measure 16 contains the instruction *molto cresc* and features a *ff* dynamic. Measure 17 is marked with a box containing the number 17 and a 2/4 time signature, and includes a *mf* dynamic. The notation includes various notes, rests, and slurs.

Handwritten musical score, measures 18-20. Measure 18 starts with a *mf* dynamic. Measure 19 includes a *mf* dynamic and a *mf cresc* instruction. Measure 20 features a *mf cresc* instruction and a *mf espress.* instruction. The notation includes various notes, rests, and slurs.

Handwritten musical score, measures 21-23. Measure 21 begins with a *f* dynamic. Measure 22 includes a *mp* dynamic. Measure 23 is marked with a box containing the number 18 and includes a *cresc* instruction. The notation includes various notes, rests, and slurs.



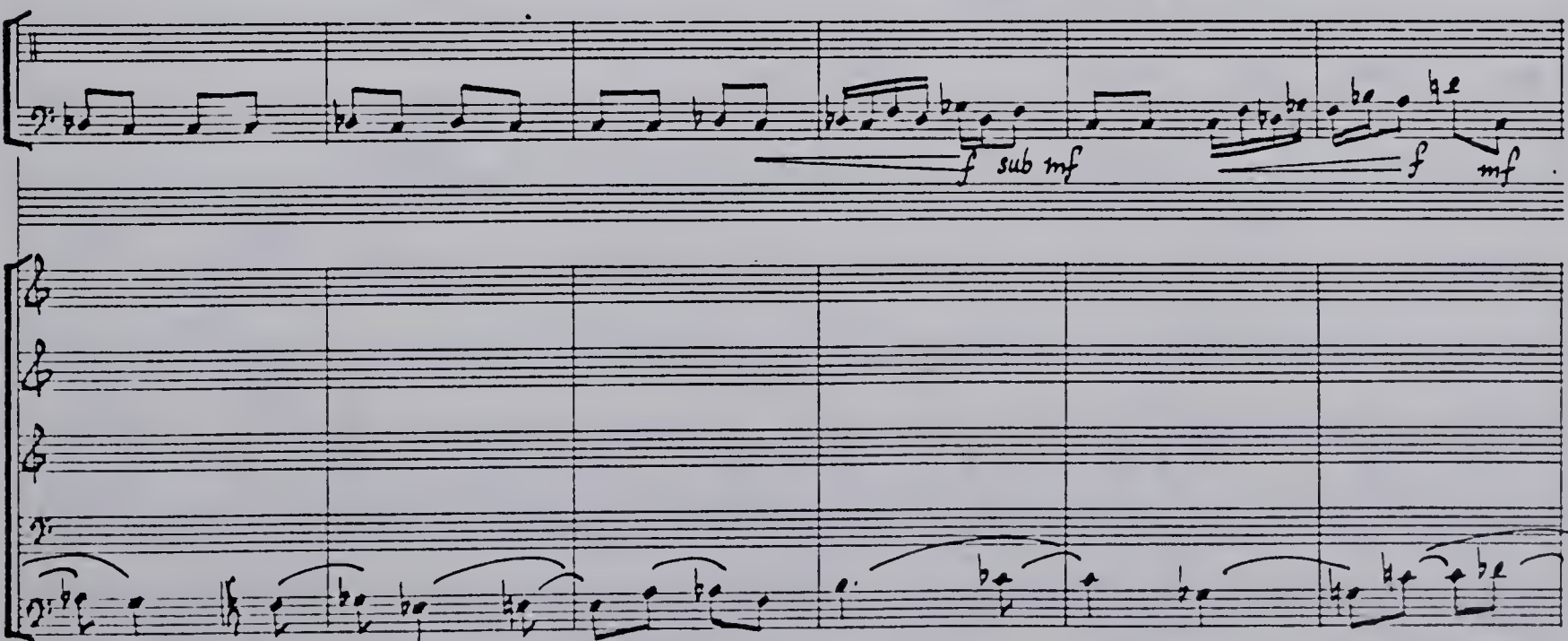


First system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a *mf* dynamic marking. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The system contains various musical notations including notes, rests, and dynamic markings such as *mf*, *f*, and *ff*.

19



Second system of musical notation, starting with a boxed measure number 19. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The system contains various musical notations including notes, rests, and dynamic markings such as *mf*, *mf espress*, *mp*, and *poco a poco cresc*.



Third system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The system contains various musical notations including notes, rests, and dynamic markings such as *f*, *sub mf*, *f*, and *mf*.



Handwritten musical score for measures 20 and 21. Measure 20 is marked with a box containing the number 20. The score includes staves for strings and woodwinds, with dynamic markings such as *mf* and *f*.

Handwritten musical score for measures 21 and 22. Measure 21 is marked with a box containing the number 21 and a 3/4 time signature. Measure 22 is marked with a box containing the number 22 and a 5/8 time signature. The score includes staves for strings and woodwinds, with dynamic markings such as *mf*, *f*, and *poco a poco cresc*.

Handwritten musical score for measures 22 and 23. Measure 22 is marked with a box containing the number 22 and a 5/8 time signature. Measure 23 is marked with a box containing the number 23. The score includes staves for strings, woodwinds, and percussion (Tamples blocks, Bongos, Tambors, Timp sticks). Dynamic markings include *mf solo*, *mp*, *cresc*, *ff*, and *fp*.



*cresc molto* 23 4

*cresc*

24 5 8

*cresc* *mf* *mf solo*

*Baritone* *mf - f*



Handwritten musical score for "The Rose Tree". The score is written on ten staves. The top staff is for the xylophone, indicated by the label "xylophone" and a treble clef. The remaining nine staves are for vocal parts, with the first four staves using treble clefs and the last five staves using bass clefs. The music is in 2/4 time, as indicated by the time signature "2/4" in a box. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "mp" (mezzo-piano). A measure number "25" is written in a box. The lyrics "The Rose Tree" are written below the vocal staves.

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first staff is a single melodic line in treble clef, marked *mf*. The second staff is a four-part vocal harmony in treble clef, with the first three parts marked *mf*. The fourth staff is a single melodic line in treble clef, marked *mf* and *espress.* The fifth staff is a single melodic line in bass clef, marked *mf*. The music is in 2/4 time and features a key signature of one sharp (F#).

[illegible]



Handwritten musical score, measures 25-27. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The score includes dynamic markings: *mf* (mezzo-forte) and *ff* (fortissimo). A measure number '27' is enclosed in a box. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score, measures 28-31. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The score includes dynamic markings: *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The word "flutter" is written above several notes. The notation includes various musical symbols such as notes, rests, and accidentals.



2 Crystal wine glasses \*\*

Vibraphone

10" 1 5" 2 15"

Alto flute

\* Repeat pattern until broken line ends. \* Instrumental provides cue to the ensemble. \*\* Tuned a major second apart.

Bass drum

stir with brushes

3 5" 4 10" 5 5" 6 4" 7 6"

p mp pp

p mf

p mf

p mf

p mf

p mf

p mf

\* Break into instrument without creating a pitch.

Cymbal, suspended over timpani

8 3" 9 12" 10 5" 11 6" 12 5"

mp mf p

mp glass with timp pedal

p mf p

p mf p

p mf p

p mf p

p mf p

p mf p







Wine glasses

mp

21 3" 22 7" 23 5" 24 5" 25 3"

niente

niente

niente

niente

niente

p mp

mp

mp

mp

Vibraphone

diminuendo

26 10" 27 3" 28 4" 29 8" 30 5"

p mp

p mp

p mp

p mp

p mp

mp

mp

Crotales

31 5" 32 10" 33 2"

mp

mp

mp

mp

mp

ppp

ppp

ppp

ppp



# 3 vulnerability & communion

Bass Drum

Timpani

Thumb glass

*Violently with unsuppressible anguish*  $\text{♩} = 112$

Flute

Bass clarinet

\* lowest possible pitch

Tam-tam

L.V.

80

*cresc molto*

flutter-growl

flutter-growl

flutter-growl

*cresc molto*

*cresc molto*

2



Handwritten musical score for "The Rose Tree". The score is written for Piano (P), Violin (V), and Cello (C). The piano part is in 3/4 time with a key signature of one sharp (F#). The violin and cello parts are in G major and 3/4 time. The score includes dynamic markings such as "cresc molto", "ff", "f with timp sticks", and "Damp". The piano part features a melody with a key signature change from one sharp to two sharps (F# and C#) in the second system. The violin and cello parts provide harmonic support with sustained notes and some melodic lines.

Handwritten musical score for a percussion ensemble. The top section features a snare drum (s), timpani (T), and a large drum (labeled 'Thumbo'). The score includes dynamic markings (p, ff, f) and performance instructions (Damp, choke, Timpani). The bottom section shows a multi-measure rest for 3 measures.

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, with the first two staves representing the vocal melody and the remaining eight staves representing the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a cursive, handwritten style. The vocal melody is marked with dynamics such as *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), and *ffp* (fortississimo). The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The overall layout is a single page of music.







mp *LV.*

mp

6

mp. *espress.*

mp. *espress.*

niente

niente

7

Timpani

pp

mp

pp

Subito adagio  $\text{♩} = 60$

Cor anglais

niente

niente

mp *sub cantabile espress.*

mp *en dehors*



8

mf

mp

9

mf

mp

en dehors

10

mf

mp

en dehors



Handwritten musical score for measures 11 and 12. The score is written on four staves. Measure 11 is marked with a box containing the number 11. The music features various notes, rests, and dynamic markings such as *mf* and *mp*. A phrase *en dehors* is written above the second staff in measure 11. Measure 12 is marked with a box containing the number 12. The score continues with more musical notation on the same four staves.

Handwritten musical score for measures 13 and 14. The score is written on four staves. Measure 13 is marked with a box containing the number 13. The music continues with various notes, rests, and dynamic markings. Measure 14 is marked with a box containing the number 14. The score continues with more musical notation on the same four staves.

Handwritten musical score for measures 15 and 16. The score is written on four staves. Measure 15 is marked with a box containing the number 15. The music continues with various notes, rests, and dynamic markings. Measure 16 is marked with a box containing the number 16. The score continues with more musical notation on the same four staves.



Handwritten musical notation on a grand staff (treble and bass clefs).

13

Handwritten musical notation for measures 13-14. Includes dynamic markings: *mp*, *mf*, *p*.

Handwritten musical notation on a grand staff, including the marking *B.O.*

14

Handwritten musical notation for measures 15-16. Includes dynamic markings: *p*, *mp*.

Handwritten musical notation on a grand staff, including dynamic markings: *p*, *pp*.

Handwritten musical notation for measures 17-18. Includes dynamic markings: *p*, *pp*.



Vibraphone

Luton

mp

5"

1

10"

2

10"

Alto flute (head joint)

Oboe

Clarinet

mpre

\* lower and raise pitch by progressively closing and opening the end of the instrument with the right hand

soft mallets

Ped

3

15"

4

10"

to Flute

Flute

mp

\* Play the notes in the figure (MP) rapidly, without accent, in the manner of an anacrusis.

Ped

5

15"

6

15"

P

lento (ad libitum, quasi-legato, within one breath)

mp



Handwritten musical score for "Tubular Bells" by Michael Nyman. The score is for a 7-part ensemble, with parts numbered 1 through 7. It includes a piano introduction, a main section with a tempo of 60, and a conclusion. The score is written on five systems of staves. The first system has a "Ped" marking. The second system has a "Ped" marking and a "to Tubular Bells" instruction. The third system has a "Ped" marking. The fourth system has a "Ped" marking. The fifth system has a "Ped" marking. The score includes various musical notations such as notes, rests, and dynamic markings like "mp" and "p".

Handwritten musical score for "The Rose Tree". The score is written on five staves. The top staff is for the piano accompaniment, and the bottom four staves are for the voice. The piano part includes a "Ped" (pedal) marking and a "mp" (mezzo-piano) dynamic. The voice part includes a "mp" (mezzo-piano) dynamic and a "p" (piano) dynamic. The score is divided into measures 13, 14, 15, and 20. The piano part features a melodic line with a descending scale in measure 15. The voice part features a melodic line with a descending scale in measure 15. The score is written in a simple, handwritten style.



*Ped*

16 15" 17 15"

*Ped*  
*Bva*

*Glarkensapel* *soft mallets, mute with cloth*

18 10" 19 12" 20 8"

Artificial harm Fundamental

Artificial harm Fundamental

*Ped* *Ped*

*Bva* *Bva* *Cratales*

21 10" 22 10" 23 10"

Alto flute (head joint)

(bend)



Handwritten musical score on page 30. The score is written on two systems of staves. The first system includes measures 24, 25, and 26, with durations of 12", 8", and 5" respectively. The second system includes measures 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score is written in treble and bass clefs, with various musical notations including notes, rests, and dynamic markings (p, mp, f). The piece is titled "Glass chimes" and "Coralles".

Handwritten musical score on page 30. The score is written on two systems of staves. The first system includes measures 24, 25, and 26, with durations of 12", 8", and 5" respectively. The second system includes measures 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score is written in treble and bass clefs, with various musical notations including notes, rests, and dynamic markings (p, mp, f). The piece is titled "Glass chimes" and "Coralles".



# 5 microcosmos

Piccolo wood block  
2 wood blocks  
5th drum

2 wood plate drums  
1st drum

$\text{♩} = 144$  sempre  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Flute

$\frac{4}{4}$  **14**

\* Alternate breathing : 2 = notes under slur may be omitted if necessary

$mf$   $mf$   $mf$  **2**



mp *mf* *mb*

*mf* *solo espress*

3

This system contains the first system of a musical score. It features a grand staff with five staves. The top two staves have a melodic line with dynamic markings *mp*, *mf*, and *mb*. The bottom three staves have a more complex texture with various notes and rests. A bracketed '3' indicates a triplet in the third staff. The phrase *mf solo espress* is written above the fourth staff.

*mf* *mb*

*mf* *mb*

This system contains the second system of the musical score. It continues the grand staff with five staves. The top two staves have a melodic line with dynamic markings *mf* and *mb*. The bottom three staves have a more complex texture with various notes and rests. A bracketed '3' indicates a triplet in the third staff.

*mf* *f*

*poco a poco cresc*

4

*mf cresc* *cresc* *ff* *flatter*

This system contains the third system of the musical score. It features a grand staff with five staves. The top two staves have a melodic line with dynamic markings *mf* and *f*. The bottom three staves have a more complex texture with various notes and rests. A bracketed '4' indicates a section starting in the fourth staff. The phrase *poco a poco cresc* is written above the first staff. The phrase *mf cresc* is written below the first staff. The phrase *cresc* is written above the second staff. The phrase *ff* is written above the third staff. The phrase *flatter* is written above the fourth staff.



5

6

3

4

5

Banjo  
Snare drum  
2 tenor drums

6

3

4

Snare off

mf

6

4

mf

mf



7

Handwritten musical score for system 7, measures 1-4. The score is written for a grand staff (treble and bass clefs) and includes piano (p), mezzo-forte (mf), and mezzo-piano (mp) dynamics. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A 'Press' instruction is present in measure 3. The tempo is marked 'sempre staccato e mp'.

Handwritten musical score for system 7, measures 1-4. The score is written for a grand staff (treble and bass clefs) and includes piano (p), mezzo-forte (mf), and mezzo-piano (mp) dynamics. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A 'Press' instruction is present in measure 3. The tempo is marked 'sempre staccato e mp'.

Handwritten musical score for system 7, measures 5-8. The score is written for a grand staff (treble and bass clefs) and includes piano (p), mezzo-forte (mf), and mezzo-piano (mp) dynamics. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A 'Press' instruction is present in measure 6. The tempo is marked 'sempre staccato e mp'.

Handwritten musical score for system 7, measures 5-8. The score is written for a grand staff (treble and bass clefs) and includes piano (p), mezzo-forte (mf), and mezzo-piano (mp) dynamics. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A 'Press' instruction is present in measure 6. The tempo is marked 'sempre staccato e mp'.

Handwritten musical score for system 8, measures 1-4. The score is written for a grand staff (treble and bass clefs) and includes piano (p), mezzo-forte (mf), and mezzo-piano (mp) dynamics. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The tempo is marked 'sempre staccato e mp'.

Handwritten musical score for system 8, measures 1-4. The score is written for a grand staff (treble and bass clefs) and includes piano (p), mezzo-forte (mf), and mezzo-piano (mp) dynamics. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The tempo is marked 'sempre staccato e mp'.



9 4

mf 3 3 mp Press mf f mf f

sempre staccato e mp

sempre staccato e mp

10

6"

mf ff Press mf ff

sempre staccato e mp

Xylophone mf ff Press mf ff

Marimba 4" 4" 5"

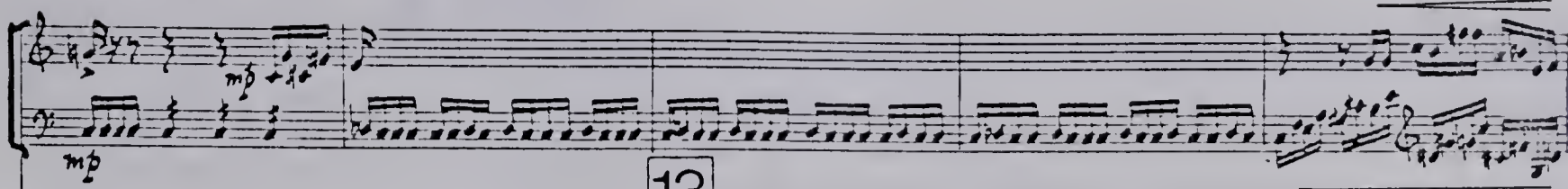
sempre staccato e mp





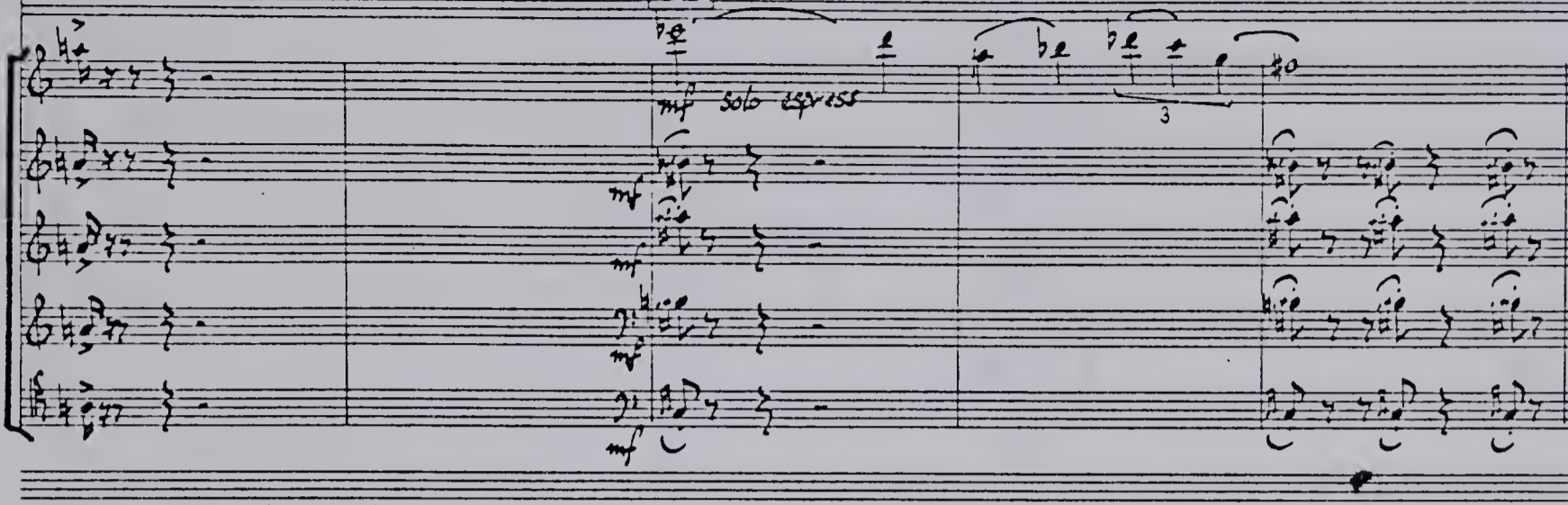


mp

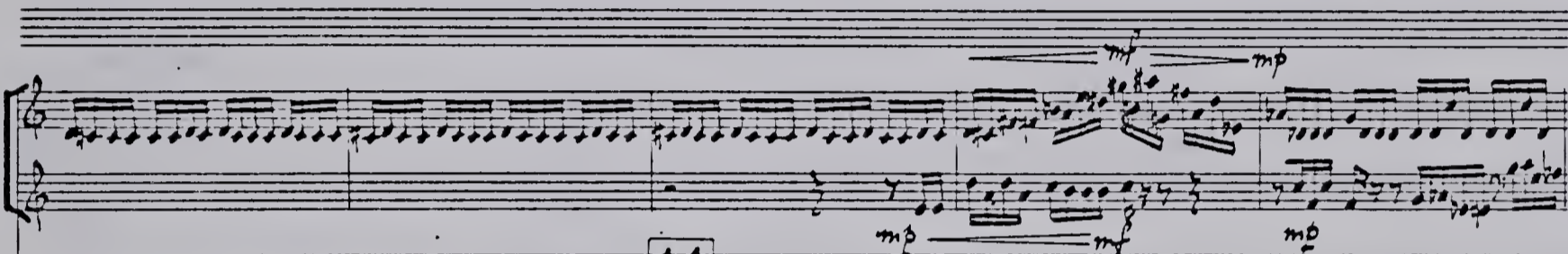


13

mf solo espress

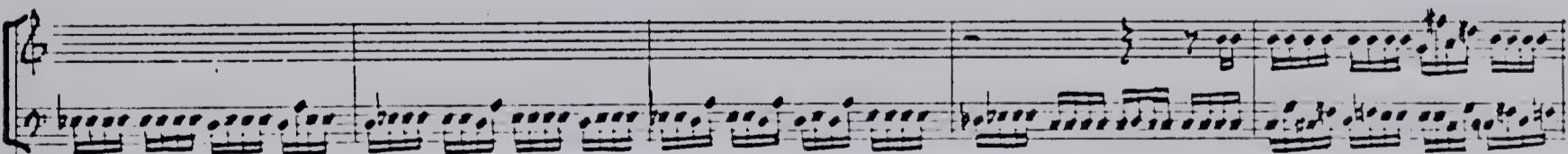
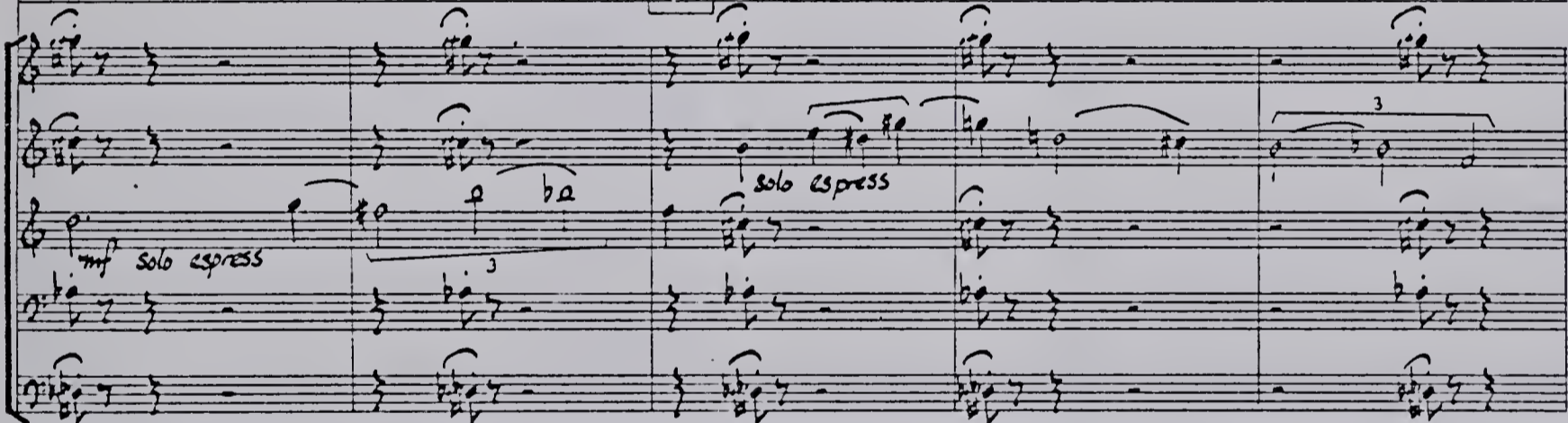


mp



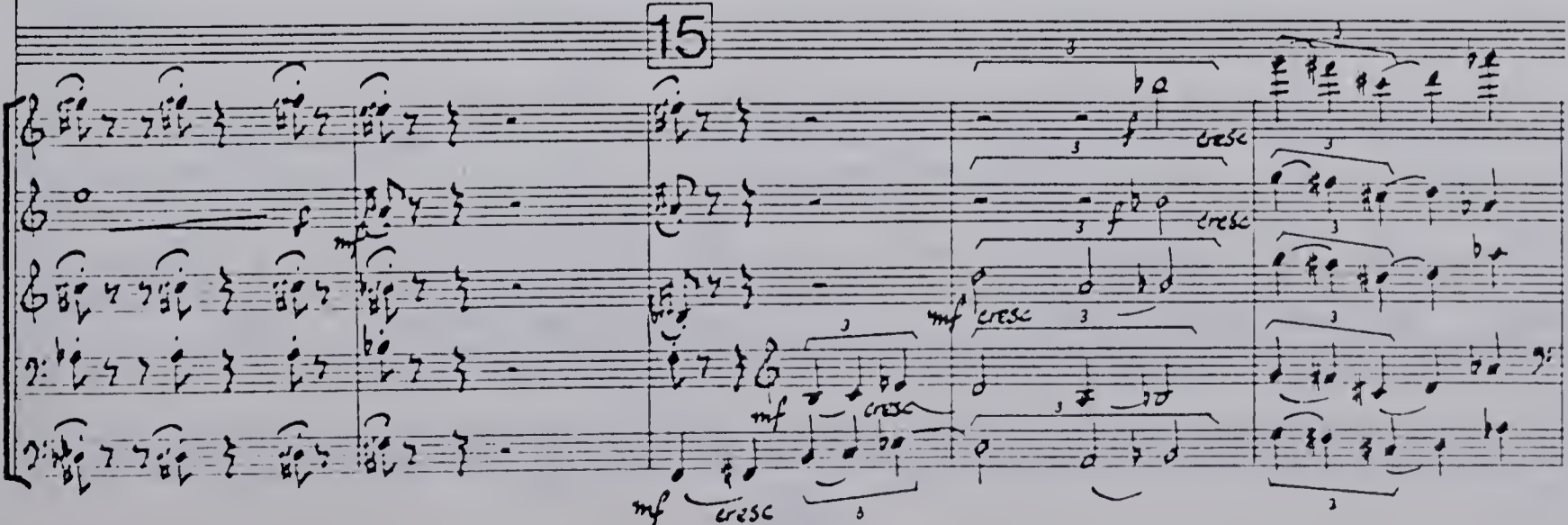
14

mf solo espress



15

mf cresc





*f* *ff*

Piccolo wood block  
Hand drums  
Tub drum

16 6"

*ff* *mf*

Flutter

*mf*

Snare  
Tub drum  
Tub drums  
Tom toms

Snare off

5" 5" 5"

Piccolo wood block  
Hand drums  
Tub drum

Hand slate drums  
Tub drum

17 4



mp — mf

18 6"

Mixing bows 5" 5" 5"

3" 3" 19 2"







Handwritten musical score, measures 21-22. The score is written on five staves. Measure 21 features a piano introduction with a triplet of eighth notes. Measure 22 is marked with a box containing the number 22. The music includes various dynamics such as *f*, *ff*, and *marcato*.

Handwritten musical score, measures 23-24. The score is written on five staves. Measure 23 is marked with a box containing the number 23. The music includes various dynamics such as *mf*, *f*, and *pp*. Measure 24 features a section marked *f* with the instruction "flutter" written above the notes.

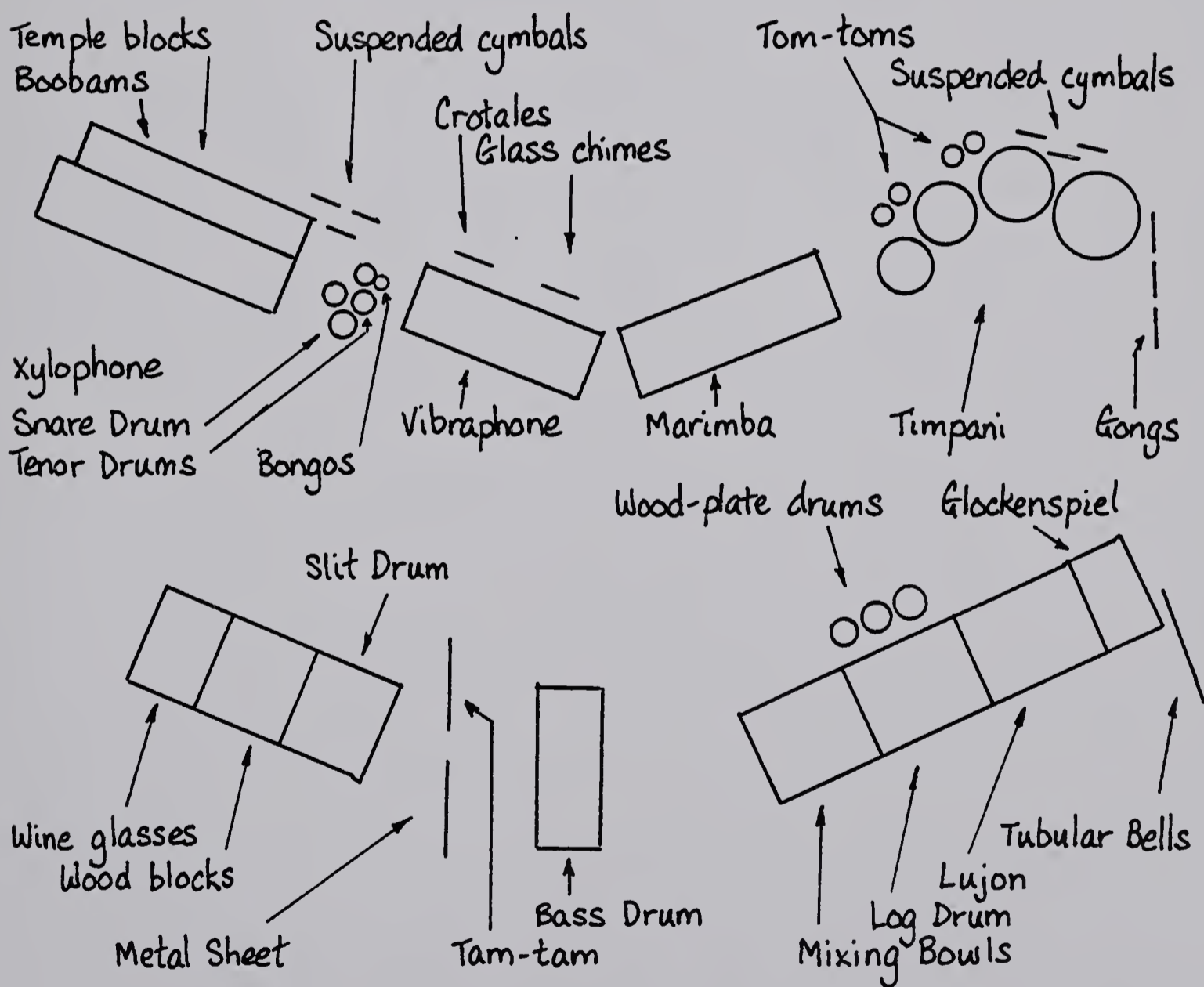
Handwritten musical score, measures 25-26. The score is written on five staves. Measure 25 features a piano introduction with a triplet of eighth notes. Measure 26 is marked with a box containing the number 26. The music includes various dynamics such as *mp*, *ff*, and *pp*. Measure 26 features a section marked *f* with the instruction "flutter" written above the notes.



# Percussion Layout

Audience

Quintet







University of Alberta Library



0 1620 1583 6883

**B30266**